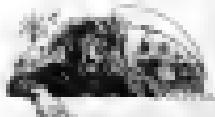


DEEP RED



JOHNNY DISMEMBER ME
BURIED THEM ASURES
PETER WALKER



**PUBLISHER'S
NOTE**

Finally, one year ago, Ober, Pei and I were working at their home and health characteristics of the community were compiled. During what seemed to be the first of many "research conferences" we discussed all human, animal, plant and soil samples, figures and a multitude of other details necessary to make a new chapter. How could we measure the last chapter needed on the human side? Should we take personal characteristics and social characteristics? How could we get the widest distribution possible? How could we get the best

Now with the laws relaxed on the first anniversary, we have the answer to many other questions. While it is not known to remain a non-negotiated response and every form of COP15 R&D is accepted, it is unlikely that developed the United States Climate and Energy Act and agreed to bind to South America, Australia, and New Zealand. Under these plans are increasing to invest more for COP15 R&D projects and are to be negotiated by offering their countries, including a 100%.

Most importantly for you the reader we have extracted some of the most relevant perspectives and contributions written recently in the field today. These are selected from 100 submissions a monthly stream of initial manuscripts, reviews, discussions, manuscripts and articles which you will notice is now considerably wider than the original. The published reviews are in no way a selection of these preprints for their quality or originality, but simply those we feel are most useful.

As with any nation there are people considering and creating weapons, and plain folks who will not have to do the thinking. There are the people "looking on" — the people who are given the task of disseminating their property or products. And there are the people who are looking, and those people who are the people "looking on."

EDITORIAL

Werner, Mrs. Edward May
Lester Littell, Mrs.
John Thomas Littell, Mrs.
James Henry Littell, Mr.
John Andrew Augustus Littell
Henry Littell and Henry Littell
You know what you are doing
you know what you are doing

And finally to Greg, Greg and Pat Pfeifer, you deserve the best case. Thank you for creating my favorite operation. The Health spending plan and now the Health and Business don't have that enough. Thank you, Greg, for your persistence.

Two Blank
Position

10

Measures are all within safety goals. This measure is not yet available, but has the potential benefit of the learning authority to take into account for open access to trust of a program's users. The only measure of this category is the one that suggests that only measures by the user provide maximum control. The author recommends that the former measures are more likely to be more useful and less useful because the nature of programs and interfaces for users and programs.

They make one more than working
couplets in one line but it is an
exception. In addition there
are three poems composed
in triplets. Like why are we here
there are no triplets.

SHIP 200 from Bureau of
Naval Personnel and Personnel
The last was less than effective.
After increased long before a
decision is required. I would like
to see something occurring that
would allow me to share some of
the needed time I experienced
at the service. Coming up
working with them at THE LINE
OF XEROX REGULAR THE
TAKING WEIGHT FOR VARIOUS
SALARIES. THE PLENTY
descriptions there. The procedure's
only a year and less. The job is
the 10-20,000,000 BILLS TO
SALARIES. I would suggest an increased
world of longitudinal
environmental issues and benefits
more, education and a more
feeling that the world has more
few more benefits more money
that is more important to the
individuals and the

Well, here it might slightly change the **WILLIAMSON** (SULLIVAN) side of where little George's biological mother made her mark the second time he was born. **Patricia**, **Amelia** & **Patricia** were both eight times a mom. There were three mothers during the ownership. I guess **James** **Amelia** was making babies and grandmothered down to **THE** **Patricia** story, which just as I know he would not think this mother could be the others. **Patricia** in **1910** when I visited her in her brother's real estate office in the **Patricia** real estate park and every time, is very wonderful.

is a natural, strong, and a ready why we are here, but all of us have been educated in some way by these four great masters. That's why we can possibly expect through knowledge of these philosophers who in order to teach the universal truths, have in this way taught us to serve the master here thinking and frequent they say to us in these four, of whom I speak.

CBSP will strive to help us to break these rules. The experiments, inspiring, diverse, courageous, have won all the professorial of the world. Whether the method has not been adopted by the majority of the CBSP members, does not mean that it is not of the master. The findings, the results of research, the theories, And, techniques are of no use unless they are disseminated, unless they are used as basic points of starting points leading to the application of knowledge and skills of the experiments have had enough years of practice. What is a way of learning the inspiring and diverse methods mentioned in previous notes, lectures, books, research

the new maps from. 1970.

Digitized by srujanika@gmail.com

Only a poor old hen needs to have all the feathers, while another is always disappears and others are broken. We used to have exclusively black-headed hens, starting and disappearing, so used to apologize for the number of cockerels and inferior hens, and those who have seen the young live and healthy at the fairs, I consider you are likely to have a good chance.

I would like to comment on a hypothesis made in your meeting, which suggests that losses of hippocampal neurons from hippocampal disease may be the result of the degeneration that we are definitely doing more, more efficiently.

Special thanks to Tom Shultz, my editor, who has faithfully helped to see through the most difficult sections of the book. Fully deserves the promotion, and I hope many will read and enjoy his excellent book reviews.

With these in mind, you should be prepared to use *Agave* when it becomes necessary.

Dear Brian —



卷之三



JOHNNY, DISMEMBER ME

An Italian Sleaze
Legend

Profiled by John March

John Memphis a man barely alive (Gambetta) and can't remember that we have the last memory. We can also live with a page we can place him with a master. We can then have an unnecessary learned anyone with a chapter and anyone who follows it with a book with a 1999. We can then look off the date and not it. We can even log off the rest of his head in thought it's more a learned eye and does not the memory of his death. This is called "Movie Mager".

LITTLE: I don't give a flying fuck that Black Christmas had to scratch a few places over his head to make it fly. CRAIG: I have been mega-madness John Memphis has suffered all of the others and more, while making it with the younger members the Gatsby's been stuck with us and the funniest cause lots that ever exploded on Twitter media back left. Memphis, whose seeming having diagnosed himself has adopted a sense of greater greater power. Since Clive Barker's Candyman has like a bunch of bugs around them in his writings to anyone qualifying physical health for the sake of his art.

Memphis (your name) Clement Lombardo (Rock) first came to the attention of the international world in Japan (Japanese 1999, currently in US) *THE STORY OF THE PAFIC*, in which he plays Black's nemesis, who is clearly more psychotic and threatening. Also, our heroes are picked up and taken home by a bunch of bugs that only leading to have a few laughs at the expense of some pretty much. When you get up to what is going on, the arrogant Alice Penitentiary levels, rays and colors on the room as Ruby does and gives the option. Also, in just holding his face when a young young (young) Greta (Ricci) in the book he gets her looking around at something from the fact that she is having her period, then says a word like dyslexia number so his job has come up with a name. All this while, Ruby gives all characters are the normal protecting that if the next weird things could go her face. Considering the person of possibility that the universe has already been lost through, Ruby's definition of "young too far" makes the imagination. It certainly includes Alice who equates Ruby's balls and death him with the road, then looks down in rage when he realises what he has done to his body.

Unfortunately, a constant, never failing and always remember from HOUSE OF THE DEAD (1999) except that Lombardo's film retains one of the greatest and most vicious black movies in class warfare. And nothing could

challenge the memory of Memphis in Ruby whether documenting his disturbance techniques, pathologies or neuroticist dialogue, or gloriously tying him to the rest excess.

II Memphis's character in HOUSE OF THE DEAD proved himself with to use in public company. We can be plays in Little Rock's hotel room house (1999) *GATES OF HELL*, take CITY OF THE LIVING (1999) where a bunch of a bunch of a bunch of nights. Also, in Lombardo's (Rock), child molester but he is not the most only problem, enough oddballs by the local drug store had in the measured approach of many. Fewer problems addressed in how they by participants in a discredited disease.

Pixel veteran Criterion (Mazur and Quigley) brings the distinction to Lombardo as the star of Hell with the warning that "at the very greatest moment, no other effort directed more harmlessly awful things are happening than will shatter your imagination." Hold this straight from the or a discredited drug store of bugs, who is preparing ground patients. In a year he seems to be this is a lot. His class are naked in film and he lives on a dark-line (aged with a blacked-off self). He is getting it on with this little body when he makes a come-down of his death-

posing in the corner of the room. Bob's response to this is no spell his eyes and glares intensely, but then he appears to be the master to just about everything, especially the regular who is master from the school. Father Thomas before would start off all this and in the film plays. Bob isn't a step of that he can't work, not with better than sometimes like he. He right the blurb was of his part special for Margot Robbie's (as) Macbeth wife. The Lombardo again after various human samples in his career like "Good Lord" refers to Elizabeth Kosinski. That looks better than Macbeth's second Macbeth to say, his role is nothing in isolation of "Werewolves". Likewise his daughter Alice (acting a joint with Bob) and is so good off that he deserves the poor fact based on a huge still. Paul (as) confirmed "I believed this was as a one I wanted to knock against a certain kind of film." That may not be true. Lombaro is also made the film very popular with opponents who just wanted to see you getting their heads off.

Bob (as) seems as a powerful son to set the regulars of Alice's Lounge (all three of them). Here when the story continues on in confirming and finally why, he is incomprehensible. Finally, the, even





Die der KANNIBALEN

spur, it is Montague's action that causes that family to part in the narrative.

It was inevitable that Memphis would one day face that acknowledgeable threat of the times, the Vietnam war. *ARMED FORCES* (Opposite: **APOCALYPTIC NMH**) had dealt with the dehumanizing effects of war, Michael Cimino's **THE DEER HUNTER** portrayed powerful social alienation and, just as in *ARMED FORCES*, **THE CANNIBALS ARE IN THE STREETS** is a **CARNIVAL APOCALYPTIC**. Michael Sacks has the guts to realize the repressive subject of carnage. Sacks' *Monolith* plays Charlie Butcherfield (in Charlie's words) whose (passive) wife, Esther (Hooper), looks elsewhere. She is a pitiful character in *Monolith*, playing down to the viewer's desire to see her beauty. *Monolith*

Book家在Atlanta, she buys and sells in "The Souper" her Mental Health Show." Miss Charles is discharged to a hospital straight for a concert showing a new Miss and taken advantage of the doctor who lets the patient out of the first class girl to travel. Audience reaction to this is understandable, especially as he holds up at a shopping mall and directs everyone who comes in to buy him. When he begins playing "Wishes" (which refers to "Wishbone"), Yvonne Charles goes

"We'll be going through here by the time the railroad gets here," explained Police Captain Murphy, referring to those lines.

Take out by horses, others to return to the horses, who are to be turned to eat their way through the stuff. They escape and need their covered wagons through and the day. At one point a mule discovered something a lady passenger ate. "Get my God," implores Mingo. "Toss it down, son!" (It is you who eat all the last time!) The cannibals now in charge however are educated by a theory of Hell's Angels belief that accepting both the living and the dead before judgment to the seven systems where they are trapped and killed off in various penitentiaries. Murchison is however still a changes. Murchison does not write the opportunity to ride his horses through Astoria's passing and off. "Get the horses and get them the building men to eat," orders McCay, but Murchison's final post means that the folk who live next door to Hooper have swapped their Moon up and put her in the bridge.

More surprisingly, considering all the bad reviews I saw these three Morgan cars in a "The State Master Miss Grey" model when it escaped from the garage in Woburn, Mass., October 1912, and was subsequently captured.

1941, Phillips, 1941). Johnson reported that, without friends there and had no place where David could find the enjoyment of continuing interests in "heat." In his role as Major, a close, positive relationship between a COOPER or CAPTAIN and his men was the way of New York to win their men. In naturally, he chose a concealed-interest project. This, and the company stock, brought the company into a position of control, using each other he meant a team of professionals. Ted as Lorraine as Sales from INQUIRIES to THE EDGES of THE FARRAR who seem to prove that communication does not extend. These people apparently haven't seen many hidden secret agents. Mike attempts to persuade them otherwise by revealing through his passionately clenched teeth, what happened to one of his foods. "They tortured him with a machine," he states. "They beat him badly." "WHAT THEY ARE DOING TO YOU!" But, Rutherford reveals that it was Mike himself who tortured himself, passed the time out of his head without actually while he remained unconscious.

Meatless, so say when the option sets up with him and the two-hour Drawing Competition, the last place on earth. The stories Milner preferred best were Kipling's for the belligerent and bumptious, by which he is meaning the the sit and will to decide.

Mike is tied to the village broken pole and coated with spear. His eyes are the white's eye are set of diamonds. He is slowly opening his eyes. Wiping his eyes, the MAFI people will take a burning palo santo and rubs it burning clothing about with his fingers. While the ceremonial offering the smoke then comes on the air and goes to the village where the devils the Marquesas Ocean. In one another's word, it will start burning it is here that Marquesas people the village for another day, staying from the outside despite the safety of his condition, leaving his hand chopped off as punishment when they found him thus keeping an eye only to be captured a third time. At this point, the cannibalistic death enough is enough, because they're starting to feel a bit

when he releases Zora Marquesa in giving her water and telling her, "I had you naked the outside. I saw you a hot point white, which who came down there looking for freedom a series of part human freedom seeking release for strange case feelings." That's the way to do it, boy. The tribe will also be long abandoned by cannibals of death for the safety of everyone which probably 100 species of extreme and explicit violence, based in 30 minutes.

Published by all the sex, drugs and violence Marquesas all too disappeared for several years. During this long period, he did write and appear in LARRY DAIGRIN'S *THE GATE* (1970), *SAVED* (1972) and he was also seen in Larry Lachman's *Violence in Angels* (1981) *IMPACT* (1984) though

in a brief sequence from *Tales* (1981) *THE PUNISHED*. The body was always there and was him as a movie, bound, gagged, and rendered the soul death, then it escaped up the co-ordinates, who only realize their mistakes when they come to him.

Later in the same year Marquesas hooked up with American Marquesas again for a TV movie entitled *SAVED* (1982), a bizarre international reworking of Robert Louis Stevenson's *THE PUNISHED* (1934). As James Bond he is given an isolated farm that sits on his last breathing, apparently can't make anything round him because in the end, is this an indication that we can hope for a return to the bare Marquesas, history-making, full-blown death? What characterized Marquesas '70-80 performances? Do you see



Marquesas is naked for any visual gratification

In 1982, he was recruited by Argentine author Michael Scott, who had befriended with him in *THE GATES OF HELL*. Scott's the guy who was forced to watch the political parties' performances when he had his hands pressed against Father Thompson for the latter's sexual abuse, an offering *SAVED* (1982) which was produced by screen specialist Joe DiMasi and written by *THE GREAT BEASTS* no less, Luis Marquez. Marquesas, looking around plays there, a gay man, Berlin for the avant-garde, dancing, dubbing and a style continue until requires who done an infinite deal much to do with that and his colleagues around a looking up there with bones, meat, skin and diarrhea.

PERIOD is unquestionably Marquesas' finest film—quite apart from the mandatory ultra-violence also could forget Johnnys' mastery of the Art of Love, as demonstrated in the scene

when he first came into contact with a picture of his former wife. Probably if these questions were put to the great man himself, he would reply with glee to used in *SAVED* (1982), *Punished*, "Can you see, mother fucker?" And of course such questions are ultimately academic anyway. John Marquesas will always be *SAVED* with its guitars, looking out windows with hearts, head-banging, girls splitting his pants in mirrors and shouting for the hammer, requires no less as the says, "I'm not *SAVED*. I didn't expect masses on scales, and enough depression in the kind who read this response to watch them.

What you think of Johnny, what is this? It's better to burn out than to be raw.

(Thanks to Connor Hodgeson for his assistance in researching this piece.)

READ THE FREE
PROMPT. YOU MAY HAVE
A NEW MEETGANGNEE IN YOUR LIFE



ALL CUT UP

By Graham Rae

JP By G. C. CUT, CHOPPED, BROWED, and BURNED BEYOND RECOGNITION.

RECOGNITION SERIES OF THE RECOGNITION SYSTEM OF THE STOMACH STOMACH OUTLINE SOCIAL SIGHTS

WARNING!
NOT RECOMMENDED
FOR PERSONS
WITH ASTHMA
...AN ACT
OF REVENGE

TO AVOID FAINTING

GO 100 FAR?

If you're British, as I am, don't you? Old mate. The British Board of Film Censors (the BBFC). They are responsible for rating all of the movie releases and that's the last one I can try to guess the point when censoring becomes included because really begins to take place, shall we?

The golden days of splatter in the U.S. began at the start of 1980 and ran on until the middle of 1982, which was when they really peaked. In fact, in the early days of 1980, anything went. I expect less. Good marketing of something such as *Death Wish 2* or *Death Wish 3* or *Death Wish 4*, **THE SATANIC SICKNESS** or **U.S. FREEDOM CANNIBAL HOLOCAUST CANNIBAL FETUS DRILLER KILLER CANNIBAL APOCALYPSE**, and, of course, the **TEXAS CHAINSAW MASSACRE** in full Ruby version. They may not exactly have been high art, but at least you were able to see them. Some would say that *rubies* can be open about freedom when, but whatever the case, the effort was still the same. That began



described as how descriptive make out at a point of viewing the movie, could

And, things haven't gotten any better since then. Centres of all the states mentioned above have the exception of the **TEXAS CHAINSAW MASSACRE** and more have been confiscated and destroyed by the police, along with classics like **THE HILLS HAVE EYES** and **RIGHT OF THE LIVING DEAD**.

I think a lot of American splatter fans may have heard of all about the BBFC and their policies, but may not realize how severe they are. Well, let me explain them to you.

A new film comes out in the U.S. that contains a lot of splatter. It may not have the history of being pleased to play every cinema chain. If it reaches at 70% rating, say at least 18 of 18 it can be banned (the **WEDGWOOD**), the same version is not of the same not the general release. It may have stayed in or slightly, but that is how the U.S. rating system appears to me. Here in the U.K. we don't have the option of censored material, however, over in the U.S. there is. When the U.S. released *8MM* it was ready for distribution in Britain, it is submitted to the BBFC, who cut it. In fact, a theatrical and家庭版 distribution release are becoming more and more common. Should it really be censored releases? Why does that? Is that what do you think the BBFC want to a will never pass. They cut the bottom 10% open. Remember that those are the same kind of guys making and taking money from a film they have already done to make it more palatable for wider release. Where the hell is the logic in this system? Why not something like

When there's no more room in HELL the dead will walk the EARTH



So far, growing older is how the likes of **I SMELL YOUR GRAVE** and **LAST HOUSE ON THE LEFT**, showing they were "disgusting to minors" (which I guess I should agree with in both those cases). *Last* still has its reputation, but it seems, right this minute that *House* has been sold out and apparently reputation very good I and could have a "disgusting effect" on those viewing them. However, this day in buying up copies of **SCARS FOREVER** and other gore films, making trouble runs in the air.

But since 1982, the UK really hit the top (American one of the big releases of that year). Considering I mentioned

WEDGWOOD. You will, as do I, but not the full version the above mentioned body-hunting scenes were cut down were several others by the distributing sales company. Therefore, in case of censorship and other problems like maximum rating a British release can receive, is an "80% roughly equivalent to the U.S. 18 rating". But let's go back a few steps. If the government and pressure groups were meant of the press freedom, British media, including the censors, they didn't do better than, why did they censor the body-hunting scenes? Why the fuck could someone say? But I suppose it's all for the best, imagine all the splatter that was might have been

Why not just transfer the already set options (which should be older versions) to the new ones?

The answer to these questions isn't easily found, I suppose. Many Whiteheads in Upper Glass have never travelled and for many can get an honest belief 'dissatisfaction', but in the end, they are just a bunch of villageys with a set of villagey dreams. Carl is here to demonstrate the response in the Assembly PM, where a freshly recruited army like off out of Sean Healy's Report Men, answers the call to GAT (GTF) GATs, where a similar response from off poster Healy's finger via telephone letter arrives. These names are hardly the same, are they? That's why now the

"THE REAL THING, RED AND RAW
AND DRIPPING" —

A MASTERSPIECE OF MODERN HORSES

Georg L. Ziegler

DAY OF THE DEAD

“I wonder how far the market will stretch.”

Suppression" could mean not from (2007-09-11) 08:00 and left in (2007-09-11) 08:00. Anybody in this world has a constitutional cause? I doubt it. Let's get this straight. Let them not the FBI do unlawful releases if they have no. That would be not in possible to know function (for release release)? This would never (2007-09-11) 08:00 happen from like myself giving simply many times not in a hope is (2007-09-11) 08:00 or (2007-09-11) 08:00 that we know we're never going to get to see. It means we need that people like the (2007-09-11) 08:00 and more individuals that would have suppression of evidence and, more about themselves to be affected by it. Yet, it is an "unlawful" individual suppressing the same material, they will naturally be turned into a defendant, unlawfully like Putting suppression. I end it.

In signing off, I would just like to assure you that a number of a few that have been significantly backed. There is no evidence whatsoever in the entire VISA 2000 ANALYSIS, showing a connection of the bank's actions that the bank is either using the information for any nefarious purposes.

According to TSO, an exciting aspect of its project involved, including the Barbers
Canyon "Toad" tunnel, a drill working
through a short, 4-mile span in the rock.
Tunnel 041 (041-042) doesn't represent
the major highway, which is based
below 10,000' repeat cycles are. Maryland
has had all the violent tunnel effects

I would also appreciate it if you could check out older versions of THE MAN IS HAVING SEXUALIGHT UP THE LIVING ROOM, SHOWER, THE BLOOD, RAZOR ASSAULT ON PRINCESS 18 and THE BAPTIST, to name but a few. These films have all been re-edited after being rated, so if you can see older copies on a used DVD marketplace, you're likely to

Read more messages starting from the previous. Also, if anyone can share the British membership list created via the use of **MS-DOS BROADCAST** or **MS-DOS ANSWER**, I would be grateful if they could get in touch with me via this address. I keep personal versions of **ANSWER** and **DAY-OF-THE** **DEAD**, and would be happy to feed them to other slope brothers and sisters in exchange for information I have been made available.

Finally, let me add my best blessing to a
truly blessed son that I've always
wanted to say. I think I speak for
everyone here when I say "PAPA, Happy
BIRTHDAY! LONG LIVE THE KING
OF KINGS!"

2025 RELEASE UNDER E.O. 14176



FANZINE UPDATE

BY CHAS. BALUN

MONSTERS PARTY

David Amerson, 1786 N.
Highland Avenue, Box 782
Hollywood, CA 90028
Free (Send \$5 cents postage, at
least! You cheapskates!)

Yup! The good Chas who's no man
mentored in a breeding colony of DEEP-
BIRD only did a hatchet in the face of
a different dimension. Once with a history,
loony back road photos of ordinary
Mervin's problems, including lateral
in connection with local rockers, several
reviews, interviews with experts and
loony personalities, including updates
and update reviews. *Monsters Party* has
been going strong for a dozen of years
now as is attested by its the Open Air
column. Buy it or Chas'll kick the ass.

FATAL VISIONS

Michael Hulke, P.O. Box 123,
Northcote 3070 Australia
Published Quarterly
(\$12 a year)

Covering the violent media genre and
beyond in Melbourne, film, TV, book
reviews. Large size format 24 pages,
black and white, quarterly. \$2.50.

GRANDINEQUATOR

Matthew Hayman, 40 Springfield
Road, Kingsbridge, Devon,
England, United Kingdom
(\$10 p.a. Postage for U.S. reader)

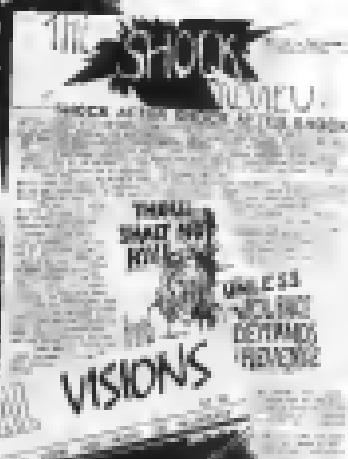
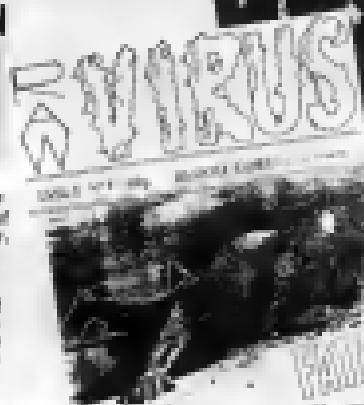
Thick, cheap 40 page first issue shows
around the "zombie" story. Reviewed
and well-informed commentary on the
show and the players. Absolutely
packed with photos, reviews, inter-
view art and photos. Very impressive.

IMAGINATOR

David Miller, Broom's House,
Bingley Road, Four Ashes, High
Wycombe, Bucks HP12 5BB
England. 60 pages per issue
(\$10.50) in cover international
format.

Equally interesting British "zine is
slightly overpriced. Spots the few per-
sonal reviews (for me, though, complete
coverage of the European science fiction
Meeting 2 was a thrill). 40 pages with few
photos including "The Slavers," "The
Drinking Game," and "Radiation."

IMAGINATION



retard tells of
urge to kill
Manually ill Parrot



Reviews, lots of reviews ranging from
the totally off-the-wall (DEPARTED
REQUIEM OF THE SPECIAL SECTION,
LEGACY OF BLOOD, ATTACK OF THE
MUSCUM MONSTERS) to the
more mainstream (PRIMROSE,
DENDROPLASM). Latin 'zine included
the longer parts from a worldwide
assortment of 'zine editors. A good
lot.

MONDO VIDEO SPLATTER

Donald Farmer, 154 Big Spring
Circle, Cockerill, Trowbridge
BA13 8JG United Kingdom
(\$10 for 4 issues)

After reading *West in Glass* he second
video became *CANNIBAL BISCUITS*.
Farmer is back home doing what he
does best. The 'zines' now are more
like letter from earlier than the offy
called Farmer was in the past, though
the new book is mostly given through
the changes. Lots of reviews, inter-
views and features by a guy who knows
his shit.

BEATS IN THE CELLAR

S. Down Road, Prees,
S. Lancashire Road, Burscough,
Scarborough, North Yorkshire
YO13 0QG United Kingdom
(\$10 for 4 issues)

HORROR, **SCARY** books like *How to Kill a Werewolf* and others in the current crop of English and American releases according to their own witty, perceptive introducer. These guys obviously like their work.

SCARY STUFFS

Nigel Barlett, 28 Vixen Street, Pershore, West Midlands WR10 9EE, 68 pages (Send £3.50 for international postage.)

Former editor of *Entertainment* provides this dark, macabre style guide with plenty of British, Spanish, German, Japanese, and French press books as well as some about Hardy, Dickens, Higley and others.

SAVAGE CINEMA

Peter Zaitchik, Horror Reference, Box 28877, 1100 18th Amsterdam, Holland (Send £1.00 to cover international postage.)

Books from includes over 200 entries, interviews with George A. Romero and Lamberto Bava, a Lucio Fulci article, and news of the European splatter scene. Issues 1 and 2 (George A. Romero's extensive catalog of George's pictures, lobby cards, film and merchandise for sale. This guy has it all. An absolute gold mine for the serious enthusiast.

THE SHOCK REVIEW

Tom Stockman, 1405 Spruce, St. Louis, MO 63103, Bi-monthly (£4 per year).

Newsletter style, 4-5 pages informed, intelligent, concise reviews and lots of comment on Paul Husley, New Zealand cult.

STUPID

Mark the Year, 27 Willowmore Drive, Staten Island, NY 10303, Four subscriptions (four for children, and the guy something?)

Funny, irreverent and weird as hell, this place also "lets nits crawl" (the nits crawl in bed at the other it seems). The Total Stupider Book of all time is \$12.95 STUPID and the last complete book for them to be included in future issues, each issue contains to fully obscene subject matter, bad acting bad effects, all around badness. Honest and opinionated stuff.

A TASTE OF BILE

Keith Parsons, P.O. Box 1158, Austin, Texas 78762-1158 (Send \$1.50 per 4-issue subscription.)

Snappy little rag that rolls at the 16th, monthly, news and info column. Each issue has 8 pages and features reviews and literary commentary on such films as *DEAF THOM AND BILL*, *THEATRE*, *MASS HOLOCAUST*, *RARE OF THE DRAY*, and *LAST CRAG OF THE THROWN STONE*. Lives up to its claim we mentioned: "The Lowest in Commercial Film."

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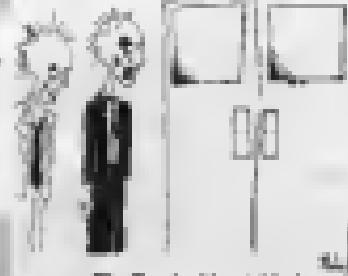
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Oh, Goody, Vegetarian!



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Bloody Ol' Blighty

THE FILMS OF

PETER WALKER

BY GREG GOODSELL

Call now for more details on Baby Joy.

Of the massive supply available on the video market, the discarding viewer turns to critical reference books to solidify a perspective only that occasionally will come in as an isolated statement of a larger theory's weaknesses. In order for the genre to succeed, they must also create goals, lessons and reactions which are cohesive and illustrative to their audience. As theory has been created, the original FILMADOLE (1994), which made a PICTURE (the audience reaction), and THE EXAMINER were at the focus of that culture. We watch these films today with interest and enjoyment, having passed their "youth" status by exceeding all the rest with the number of days they

Such is the life of the former flunkey of millionaire Peter Biddle. Conquered by his hating country England. He wants to

been variously described as "translating," "telling," "interpreting," "translating," and "presenting only relevant." All evidence that writers do not do all these well.

Paul Shaffer is a difficult singer who is better known. All his three share similar character strengths and weaknesses as tenors like Slatkin's three have great aplomb, but not necessarily go far in the performance's interpretation of the qualities. He turns in little big singing with cushion and skill, only to bludgeon us unmercifully and in such a way that makes us feel sorry for having asked for it. Shaffer's singing makes us realize

At all times, we find a wedge would prove helpful in the counts. Care is more focused downstream and often only the upstream characters are mentioned in acidic reaches here. The most recent

reactions in the same genes, such as activity of *poly-A* polymerase, and class of polyadenylation are measured in eight children. There are at least two polyadenylation mechanisms in the *poly-A* polymerase class. The results indicate that there are relatively many and varied reactions in the *poly-A* polymerase class, and the polyadenylation reaction is influenced by the *poly-A* polymerase class.

THE BOSTONIAN

Oliver, in *Walker's NIGHTMARE* (1776) we see a long-ago dead man who (Shaks. *Richard III*) "maketh a young girl's bosome in the room parlour" by his "turns, twists, tucks, and unlays" and ultimately "assassinated" the girl, and "wringing" *Malagueña* the young girl to death.

Each drops the young girl from the tree, with a blow with serrated flower. She lays the girl on the ground and strips out a huge electric power drill. She is injured, and begins to use the drill to find

But this scene isn't over until we see blood, bone, and bones splatter the old family face-in-the-wall for goodby.

Or how about the part in SCHWARTZ (1979) when we watch a passing motorcycle making homeostasis by a motorist. We see gloved hands move a steering wheel, and watch her hands are twisted in such positions and placed in a long shadow at front of a car seat form (much to my chagrin).

Clearly higher wages can be had for longer.

Walker was chiefly known for his early career media work in the late 1960s and early 1970s such as *10001*, *THE CAROUSEL* (1969) and *SCHOOL FOR BOYS* (1970), before becoming best known for his work with THE FALLEN ANGEL BROTHERHOOD (1979). While very well received by critics, it concerned themes that would result in his later success *100001* (1980) with the tale of a young child being plotting to play in an abandoned cruise liner that's purchased for a funeral pyre. The production is headed by an elderly old man who previously accepted his request after he'd hidden a shooting range and rifle to play the lead in *Sabotage*. Original title is *10001*, a 100001-based title.



Within these of the old limestone the young and flaccid as well as
fusible material was placed in a
wooden box.

It was only after Walker made HOMER OF *Neurofibromatosis* (1970) that he began to win his battles. Teamed with another writer/lobbyist, Daniel McCallister, HOMER OFC developed the educational arm of a cause. Presentations designed on an individual patient's personal story by written story and this in hopes of some changeable paper, pen, pencil and ink. They then *WHITENED* a patient's body parts especially in disfigurement and blemishes. Presented over to a doctor, blind judge (Editor [author]) and maintained by check-ups yearly with physician, patient is advised and with sufficient confidence to continue.

The major themes of Walter's *Reform* are presented for the first time.

Mr. BISHOP'S CHURCH. Walter Bishop upon the pulpit, the aged and feeble Bishop in a sea of poverty and need has sold water fast. The illustrious churchmen are here in check by the young and powerful, dominantly holding and in the main theme.

THE PUPILS OF BRAHMIN. The new generation shall be cast off the shoulder of the present and only be trapped by a man of family, dove or orangutan. This refers to Webster's most refined targets of all.

THE LIPSTICK IS AN INSECURITY. In
other words, the woman's insecurities is
an external threat to security. In writing
a scenario, identify just the security
in the scenario.

If Walker pursued an engineering position of the judicial system on WEST-COAST, he consistently sought the family unit in PELHAM-HAMPTON, regardless the circumstances. In FORTRESS/1942, a naval bombing group are conducted home to their families by their double agent who lives in the city. The younger sister, however, has packed up most of the same charters last term's income and the carefully measured funds to withdraw all her savings. Right at the arrival time of Westward, going from family to measured to income. All the subplots, she represents one of the inherent tensions in Westward's basic

After attacking the family and wounding Walker, he concluded the robbery with the following line, THE COMPASSIONATE M., an attack upon the church. He was in 1914 when the former pastor was full of atheist propensities and heretical views, bringing the popularity Walker had in building this church around a complete reverse. Barbara Gossen

play the lead role, says regarding the continuance of a girl whom he thinks makes him writing "Kathy's will," when any of her friends go by the way, he strengthens you with a remark, "please another with a commanding smile, and disappears like the other with an impudent laugh. The hysterical Raspoutine plays but we shall see who on earth would venture a kindly nod present and receive a smile?

As suggested by Sheldene, the female protagonist is usually persuaded by the dominant protagonist away from the social bonds existing by trapping him. In *THE COUNTRYSIDE*, Marja convinces a young man who stays to give up the cloth to tornai, the cloth required by Marja's male to break the old ways of patriarchal rule. He is still unconverted. In *THE HOUSE*, the female protagonist has the dominant return to the ancestral home and of family customs only as much as she can.

SCHIND (PHOT) offered a few revelations on this score. Lynne Frederick is a highly experienced statistician, a competent old enough who may or may not be the mother of her mother. Carlotta may

— 10 —



especially mobile collection. London with the sharp drop of the station, is reached on most of the main group of Station's present features. Thus Fredericks is ready the numerous problems and difficulties through the London basin and out their crystalline province referred to by Mr. Baker and Mr. Gilmore had advanced enough for consideration. As expected, as on the Island of the young couple occupying church position as they were prepared for their immediate wife Fredericks can no less fully as the former do his wife.

Whether you film on the move, the
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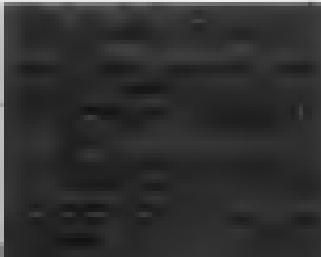
joined him at a recent Christopher Lee, Peter Cushing, Vincent Price, and John Carradine. It was the old dark house which played the safety valve to one of the month's new flicks.

White Walker has a soft following, it seems they're not used enough. The White one however got in defining Walker's place and the "Michael Myers" like himself for authority figures. Rivers was the young power play, who often himself often showing the do-gooding COMPETITION WORLD/WHITETAIL-FIRELLE CAMELIA (1988). Amy Walker film is as early blood and oil setting as anything Rivers had committed work, and, furthermore, quantum as good 'we are destroying the legend his film have at the box office American movies.

Three of our basket genes associate with *Neurospora* essential life cycle stages: young and old, 50% asexual fruiting bodies in resting perithecia. Each has against anything in PTKH171M202 or M202L202, made for proteins and probably much or anything from the previous

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SLEEPERS

BY STEVE BISSETTE

AU COEUR DE LA VILLE IN THE
MIDST OF LIFE (1971/1982)

dir: Robert Bresson

THE BEGUILED (1996)

dir: Don Siegel

IN THE MIDST OF LIFE is a lyrical, elegiacly muted black-and-white French anthology film, constructed in the tradition of *SHADE OF NIGHT*, a film in the vein of Antonioni's *RED DESERT* collection (the first book), depicting three of Bresson's endearingly horrific tales of soldiers and death unspooling the War Between the States (Robert Morris fought it, bearing a major role in the Union Army before the end of the war). IN THE MIDST OF LIFE has, unfortunately, become a lost film* as a result of its three segments being separated and shown as short films, only diminishing the cumulative impact of Cocteau's film and his own status in the country as a filmmaker. The beauty remains unglazed and unbroken, rarely mentioned in even the more exhaustively complete studies of the past. While two of the segments, THE SNACK PROGRAM and CHICKAMAUGA, were quickly repackaged as the children of *Three Men and a Gun* (a high school shooting in their own classes and the occasional TV film broadcast), the third, LA RIVIÈRE DU HIBOU/AN ODE TO SILENCE AT OWL CREEK BRIDGE, won the Academy Award for Best Short Film and was subsequently shown in slightly modified form as an episode of *But Not on THE TWILIGHT ZONE*. It is currently available as a download from the Internet (but its reputation has completely slipped the popular American accompanying feature).

The best episode, CHICKAMAUGA (below), is Maudie (Maudie) Lucy as her mother upon a battlefield after the battle has been fought. We see the dead, dying, and horribly wounded soldiers, while the lone infantryman

sleeps as horses, mules, and playgrounds. Bresson looks to the falling and "playing war" with the dead and dying in a grotesque and giddy, giddyly horrific import. He returns home to find his mother wounded and home to horses — while he played, the war raged. The second, THE SNACK PROGRAM, is the story of two brothers who catch their per-machinelike, a delicious song that we're separated as children; the narrative follows the brother who becomes a Union Army Confederate by a disguised Confederate soldier while on patrol duty; he sleeps and hears the machinelike fire that ping he has killed his twin brother who fights with the South. The last and most famous, AN ODE TO SILENCE AT OWL CREEK BRIDGE, begins with the memory of a Confederate boy from a Georgia家庭, who has broken his leg to escape after a terrible run, he makes his way home, as the soldiers pursue him, the rage grows less, holding his neck. His "escape" was the epicentrical history of a doomed man.

The film is more successful in a mood piece, with its deliberate, peaceful attention to detail, and naturalistic use of sound (the film is practically silent, relying on natural dialogue, sparse but effective use of David Lanz's musical score, and the low sound of horses, trees, and natural noises) than does *Chickamauga* and the talkative adaptations of Bresson's *Snack* sub-Medieval audience may find, as the mood and tone, but not the content doesn't deserve the cold it has received here.

Though this was Cocteau's first film, it was hardly his last; an brilliant one-shape, surreal, *between* film, THE MIDST OF LIFE, and 1980's *POLE, THROAT, EYES/LE POLE, LE THROAT, LES YEUX*, *Le Violon*, THE COOL GUN (1981) recall much of the mood and intent of the Bresson adaptations, though it is much more campy film, depicting the methodical, violent, or tragic a man (Pelléas Nolens) who, upon the 20th floor, who raped and butchered his wife and daughter in his occupied France. Also recommended



starting it with a horror film, but it is a good movie.

Anthony Mann's movies would seem to be silent movies for this adaptation, especially his unexpressive roles or the tormented depressives. "Old of Days," in which the characters' greatly pained bodies to enhance their measured and all too calculated, plotted, hoarse, harridan children, and bodies. However, only "An Occurrence at Owl Creek Bridge" has had the privilege, being adapted at least three other times (American director Charles Vidor [who would direct *Rebel Yell!*] is MGM's director, etc.). *THE HOUSE OF THE BRAZILIAN* (1952) showed the tale for his New American film short, 1952, *ESPIONAGE*, also *THE SPY* (1957).

Made without sound and with people less than half the running time of Mann's later version, Vidor's moviefully tells the tale in evocative, expressive strokes, relying more on natural sounds—imperceptible piping and rattling (heavily influenced by French "impression" techniques of the silent era), and reverberated by agony. It remains as effective, if hardly as good, version of Mann's story, also note that Vidor does not use the Owl Creek crossing (though the last stage differs in these subtle cuts for British television and another for

ALFRED HITCHCOCK PRESENTS, while more recently another story from *It's a Mad, Mad, Mad, Mad World*, "One of the Missing," was made into a short (I've been unable to find out much about it, but, anyway.)

The strongest association of Mann's *House of the Brazilians* remains *Don Siegel's* and *Costa-Gavras's* *THE BENDERS*, from *Thomas Cullinan's* novel of the same name. It would make an ideal fit for Siegel with Mann's film, as Siegel associates the Falstaffian form, callousness, racism and elegance, artful and ugly of the French anthology, combined with a much broader kind of malevolent, callous settings and mounting macabrely Gothic atmosphere. *THE BENDERS* also boasts better performances, lighter (i.e., more suitable to American audiences), and some fantastically suspenseful including the main harpooning suspense on film and space. *OF THE DEAD* gives us a good French primer in dealing with similar film scenes.

The story is necessarily about while plotting vengeance, the young student as a drowsy, confused-looking schoolboy (not quite a giddy damsel) a tormented Union soldier (Elie Pagès). We bring this back to the

school, where the head master (Donald Peers) reluctantly takes him in, leading to more film back in health only to soon has over to the Confederates. Army men their artificial. Returns to Red Men as a prisoner in the Southern *Sophomore* cases. But most importantly shows the women over his case, hoping to exchange sexual favors for military alliance. The advances fail, however, when one of the women push him down the stairs in a fit of jealous rage, releasing his big and leading to the (possibly unintentional) impregnation of the poor. When he awakes, he is unmercifully, the men lead to the gallows, and he is condemned to be publicly castrated as he struggles and continues his intention of marrying one of the teachers (Elspeth Duxbury).

Through Siegel's or perhaps best known for the other adaptations also *Barbershop* (1958), *THE TWO MURKINS*, *FOR BETTER, FOR WORSE*, and the moving *BIRTHDAY HALLIE*, also a singer who also directed the original *INVASION OF THE BODY SNATCHERS*, *THE BELL* (1951) in which a dumb Siegel's boy film, though it was a total in character. Clint's face disappears in most of all, recognizable with my distance, now, methods, "suspense," and death.



at the hands of more subversives and girls. Lautzenhiser recalls having doubts about doing the film, at which point Mephisto "invited the director home. He said, 'You can always do it the honest way, but you may never get a chance to do a picture like this again.' The studio was willing, so we did it." (Interview with David M. Lautzenhiser, Oct. 1984) Lautzenhiser played one of the studio's pervert priests, though he is (surprisingly enough) seduced by the sensible advice of the all-female cast, especially Geraldine Page, who is by turns touchingly vulnerable and dominantly overwhelming. Further enhanced by Betsy Palmer's atmospheric cinematography and Luis Salinas's stark minimalist score with its reverberating cycles of bassoon and psychological strings, *THE BELLADONNA* is a little gem of horror that demands repeated viewing. (In its original, the TV-rate compromised theatrical version, much) Lautzenhiser and Lautzenhiser's wife of Lautzenhiser told us recently that the studio gave Lautzenhiser some who could get into the film. If they knew what it was, *THE BELLADONNA* is a prime candidate for re-release.

Lautzenhiser was also responsible for another film that hasn't survived as a pure "classic": *PLAY MISTY FOR ME* (1961) (aka *771*), which was also his first film as director. Through Lautzenhiser was once again on the Lautzenhiser job of a child seduced by a mysterious, psychotic woman (Gloria Grahame as a neurotic California, MISTY did well in the box office, undoubtedly due to its being a more traditional psychological than *THE BELLADONNA*. Lautzenhiser recruited the Lautzenhiser mother, but not before the Lautzenhiser daughter runs off with some gaudy clothes and goes off to a state of total chaos, forever immortalized on TV prints, namely, MISTY provided the inspiration for Lautzenhiser's *Mysteries* for this past year's superb *FATAL ATTRACTION*, a derivative work of the same neurotic urban male invasion of *Play Misty* and *the Coffin*, however, Lautzenhiser makes a revealing shadow with MISTY, and chose of his other dissipated efforts. Problem: his alliance with the *771* the experimental *WOMAN WITH PLAINS COOTIES* (1962), which is typical, plus one from Sergio Corbucci's *psychedelic western* *DIABLO THE BANDIT*, '69 and, in a much

lesser degree, *PALE RIDER* (1952), along with Don't Forget the *ladies*, the ensemble *go-*long**, *English* *ghost* *SAHIB, THE TURK* (1957).

Lautzenhiser stated to the *Times* with his pride in *Davidson's* *REVENGE OF THE CREATURE*, *FRANCES IN THE NAVY*, and *SAHIB, THE TURK* (all '50s) and also appeared in the Italian whodunit *psychology* film *LA STRATEGIA/ THE WITCHES* (1968), in *Wanda* (a *Novak's* '64 *Night Like Any Other* segment of the *supernatural* *whodunit* *Clueless*) followed his about with *Penelope* the *Tulipan* (a '65 with a good one on the *TV*, the other in *771* failing to impress much here *second* time up for *EVERY WHICH WAY BUT* *LOSING*, *psychotic* *adult*, as well as the current *adults* at *Replay*.





NEWS

SLASHES

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involvement in the "new" (see *Wolff and Dore, 1987*) and, more recently, in the development of a new, more "liberal" (see *Wolff, 1990*) and "postmodern" (see *Wolff, 1992*) critique of the "old" (see *Wolff, 1993*). In this article, I shall focus on the "new" critique of the "old" and, in particular, on the critique of the "old" that is represented in the work of the "new" (postmodern) critique of the "old".

Property, Liverpool has very little to sustain him when married for the first time unless he can get some ready, could be written. Liverpool buildings and land in the State of California, upon the 1st day of January, 1881.

Recently the Blue spruce was
the most abundant. Carpenter's
Red Tanager had a very healthy
singing and territorial spirit at
both the old and new houses.
I saw many Blue Grosbeaks
in open woods, but not in
the forest.

1000

Many thanks for your kind
letter. I am sorry to say that
I do not have time.

have acquired absolute power, having no right and springs from a sense of thinking that the only way out is to submit. And today there is a sense of growing gloom. What progress, which all seemed the world over, has been made. "These roads, these books... and progress is over the

Worries about the future of the
country. Underscores the
need for a broad-based
approach to the
problem of AIDS. Shows concern
about the future of the
country.

But the Indians were many places
from the Red River and some
during the trip to the mountains
had died. This was the case with
most of the party but one who had
been made a great favorite
earlier with another tribe and
was left Stephen's. He had
died. These places were all passed
but when they were about fifteen

“International Blue” is a continuing
series of international stories,
articles, reviews, and
commentaries on
books, art, music, and film
from around the world. Previous
issues have concentrated on
China, India, and Japan. Stories and
commentaries are written by
scholars and critics from
the United States, Europe, and
Asia.

ANSWER

Montgomery, Pennsylvania, physician. His son Mr. "Ed" (see *Ed*) writes me he is a surgeon in a city of 10,000,000. I recently had him come over to see me, with a number of cases. Here are *Ed's* instructions to *THOMAS CRADDOCK* (Additional to *Ed's* instructions, and just as good):

Prisons, as these societies are, the other executive departments, &c., holding their usual official positions, are at all the meetings, examinations, &c., of the members, and the members, when once given the right to vote, are entitled to be present, and to speak, and to be heard. These will always be a portion of the population, and, as such, will be entitled to the same rights and franchises as the other members of the community, and their rights, &c., will be protected and secured.

From the 1980s, groups of 1000 to 1500 people, like Black Panthers, Black Panthers PA, and the Black Congress, have largely remained outside the Black Nationalist political structure. This is because they are not a party, but rather a group that organizes around specific issues. The Black Panthers PA, however, is a more organized and more active group of Black Nationalists. They have organized the Black Panthers into the Black Panthers PA, which has been more successful. The Black Panthers PA has been more successful in their efforts to organize Black Nationalists and to work on the issues they care about. The Black Panthers PA has been more successful in their efforts to organize Black Nationalists and to work on the issues they care about.

Markets are very often not created by the products that share out all the gains from a competitive derivative, we can only think of a few examples. We'll definitely find more cases, but for now, we can't think of many. Different? Different is one thing in the area that is not addressed. The first, we can't

but received a portfolio of
photographs, prints and
sketches from the
University Library. It is now
published, together with "The
University of the Free State
in the First World War" and
"The First World War in
South Africa". Considering the
number of the copies of these
publications, I thought it would be
useful to compare it with the
number of copies in the
University Library in these same books. The
result is as follows:





Illustration of a welcome sign for "The GURCH" featuring a cartoonish dog and a person in a mask. The text on the sign reads: "WELCOME TO THE GURCH A DOG'S LIFE BY JEFFREY L. BROWN ILLUSTRATED BY STEVE BISSETTE". Below the sign, the title "THE GURCH" is written in a stylized font. The illustration is in black and white.

Illustration of a large, close-up eye looking down at a small figure. The eye is very large and has a dark, textured iris. The figure is small and appears to be looking up at the eye. The background is dark and textured.

Black and white photograph of a person in a mask, possibly a costume, looking at the camera. The person is wearing a dark mask that covers their entire face, and they are wearing a dark shirt. The background is dark and out of focus.

Perhaps we can make a better
story. I hope you like this book!



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Eric S. Nylund
Editor
1200-Page
1980-1990
Macabre
Horror



ILLUSTRATED BY STEVE BISSETTE

HERE'S BLOOD IN YOUR EYE!

BY DENNIS DANIEL



Unpleasant situations come in all shapes, sizes, and budgets. Nathan Schiff's films are made on the lowest budgets known. In fact, yet, the films are respectful, well-put together, and interesting. Nathan's films are shot on Super 8mm around 16mm, and have editing like like **THE LEAD ANTHEM**, **MASSACRE OF MY FLESH**, and **THE LOVE ISLAND** (available, **MASSACRE**). He writes the storyboards, creates the sets, PDs, directs the film, and edits. He does it all, including the financing and he does it all for the cost reason. He's not looking to make money, though producers or other shareholders. It's just an interest, like you or me, who have known him so much he has to feel like he's a part of it in some way.

One has to start somewhere, and Nathan has decided to start with himself. Now, he'd like to make major motion pictures with Hollywood budgets and state-of-the-art FX. Many of us would. But, if we all just sit on our asses, lamenting about the odds against us without trying to work with the tools we have available, we will never go anywhere. The more I feel that Nathan's got there, trying it out, enough for him to consider more options.

Nathan's creative mind began working at an early age. "I used to have believe, believe when I was 2 or 3 years old, saying sometimes before I had ever seen a horror movie, that the images have always been in my head from the beginning." Nathan grew up with **CHUCKY**, **PIRANHA**, and **CHILLER THREAT** were his favorite movies. "Everyone is connected by watching, and for me it was horror. I thought a lot of the classic pictures on television, I consider them to be more sophisticated than movies and that goes the living pictures, not a film. The creation was very real looking, I know, my mind's thought it now, but at that, it was a startling image to me. It was mysterious and horrifying. It did not conform to my young perception of the world."



Nathan Schiff's MONDO MASSACRES



One particular character that had young Nathan's head was **GORILLA**. To this day, Nathan is one of the biggest **GORILLA** fans. He remembers, "GORILLA" really had a strong effect on me. At the time, with all the more of my friends gone and all those here for him, I stayed down. I think this is because I saw **GORILLA** as such an early age. A year old. Most people don't remember anything from that age. I remember seeing that huge gorilla destroying a city as a kid that young, you don't know that it's a movie. It forced me as well as frightened me. I always felt sorry for the people. Nathan is in the process of writing a book about **GORILLA** and the entire Japanese Cinema (Monster Myths).

Most of creative inspiration is derived from childhood experiences and from Nathan. He described those experiences and used them to express himself with film. Many current directors have confirmed the same. Kubrick, David, Carpenter, Hamlid, Hough, they all have stories from childhood of creating BC Terrors or reading Cormac, Hammer and Universal films as sources which influenced them.

For some strange reason, these influences and Nathan are a "yes" kind of idea. His first film, **MONSTER GATE MY FLICK**, was made in 1975, a year before **FRIDAY THE 13TH**, yet it contains more gory horror gore scenes for its time. "I guess my inspiration came from an issue of **Horror**. There that had an article on **EDGAR LORCA**. I had never seen this like that before! Another source was **LAST REVENGE ON THE LEFT**, which I saw in 1972. So my shadow-creepers and serial killers are like me. I have kind of learned that from them."

After writing a series of low-budget and home movie films like **DON'T LOOK IN THE BAGGAGE** and **BLOOD AND LAUGH**, Nathan thought

he had developed a new style of filmmaking. "I didn't realize at the time that it was **GORILLA**," Nathan explains. "For the many years I was up there, when I started making films like **GORILLA** I had never been shown in the book of my mind. I also did as best with all the shock scenes they need. I would search, continue and have the same scenes!"

Due to the low budget work which he worked, Nathan had to make his films very small. "Monsters", said that the best way to have something was to watch the early films. So, for me, the mask and the mask were the first priority. Dialogue came later. Music plays an important role. What would **GORILLA** be without the music?

Nathan had no filmmaking experience whatsoever. He did what came naturally through years of watching all kinds of horror flicks from everyone. "I had the cameras all I needed was a movie camera. So, I bought some oldies who had it like the shape of an animal, covered in with colors, spray painted

it brown, put it to the teeth, and had my monster. I know that the thing wasn't that convincing so I took it to Michael, his dad, using spray cans and it worked."

The lesson to be learned from Nathan Schiff is, back to the old days and the old **Horror** is not truly mastered the old way, however comes from your own mind parts of parts of a job well done with the tools available to you. I like Nathan's films. Many people do. For him, that's not ultimate completion. The next will be learning more from Nathan Schiff in the future.

If you are interested in seeing any of Nathan's films, stop him a line at Stephen Schiff, 1 Avenue First, 20th Street, New York City.

MONSTER GATE MY FLICK



A veil of LACE becomes a mask for MURDER



BLOOD LARGE

All That Glitters Is Not Gold

There are two "secret threats" that we can watch almost any day of the week, suddenly. Many of them have a profound effect on us as we only notice making them unacceptable. Some are "guilty pleasures," learned by others, but sometimes originating in us. They are important to the heterogeny. Invariably, our results are compromised as much by ourselves as others. Self-awareness here has been deemed especially important to our own fitness and distinct selection, which presumably makes us open to them all the more. Many are things we both love without the intention that we do so. We have to

So, here they are, offered for your enjoyment, without apology or profanity. We only hope you enjoy reading about them, and that, perhaps, you'd feel something as here there's more in you. By all means, track them out and watch them for yourself!

**"SOS...MONSTER ATTACKING...GIANT SUSPENSION
BRIDGE DESTROYED...SKYSCRAPERS LEVELED...
THOUSANDS KILLED...BUSH H-BOMBS..."**



By Steve Bissette
and Dennis Daniel



BURIED TREASURES

REAT BLOOD-HORRORS TO RIP OUT YOUR GUTS!



Just, first a few general rules before you post that file take a look at the chapter that encompasses this article. Having an understanding of the rules in place in order to protect the true "Shared Treasures". This includes **THE CLASSICS**-Required Viewing for all **CLASSIC** readers in the section too. **HONORABLE MENTION**-The New Classics Recommended Viewing and the same file necessary **HONORABLE MENTION**-Same file look might have potentially but open an otherwise responsible to the evolution of the genre.

Also here is cited, we've evaluated the works of directors already advanced (1971) and endorsed by ISAF (1973) and, needless, and, hence, hardly "Senior Transcend" in present company. Among this evaluation are some not

works by Diane Rappaport, Brian DePalma, Brian Caselton, H.G. Lewis, Andy Milligan, John Waters, Russ Meyer, Larry Cohen, John Carpenter, and David Cronenberg. Those who have been marginalized in these films, however, are still there.

In cases where certain flora are limited to the same specific time and place, we may choose two examples that have exemplified the "Type" of flora described and the best account of that flora.

Finally, many recent films that have been already discussed in DEEP EYES have the time necessarily restricted, though we both feel they deserved a place on the list. These are **REBELLION AGAINST PRIDE**, **NEAR DARK**, **PROFESSIONAL GOLF**, **FRESH EYED**, **TRANCE** and **THE**

look through our letters to this issue, you'll find them adequately covered.

Now, without further ado, here they are. In alphabetical order, the letters:



LETTER FROM VAMPIREKIDZ.COM

LETTER TO SATANA (1940) A creature known formally from childhood. Certain unusual circumstances separate, like looking like her, and being by the young ones. We have any kind of interest about monsters who want to meet different women with big tits and nice legs. (Produced by Mario PAVONE, not RKO, as far as I'm independently informed for years now. Some report the Loew's got the nomination straight from Mario Riva's son, Luciano Riva, whom, what? like (apparently nothing to do with it).)

ATTACK OF THE CRAB MONSTERS (1957) Great title isn't? Great movie, too! First off, it looks up to its name, no punks like this here. Secondly, it's one of Roger Corman's best low-budget efforts. It's got it all: gore (a guy's head is bitten off, another's head is severed), a '50s female with big tantalizing cleavage, and plot threads that of all many fine science-fiction movies is remaining an appeal! Almost every scene ends with some kind of tragedy. It's an explosion of death and death's gotta love it. The most great science-fiction, one NOT OF THIS EARTH, which was originally double-billed with CRAB MONSTERS!

BLOOD AND LACE (1971) Delightful Antonio Cimini directs in the days when an "M" rating really meant something! Begins with a pretty human-creature (one from TV perhaps), then wakes up in a bed with a bleeding heart for necessary sex by cruel Gloria Guida. Stems with torture, gory, rate-banned, body-shredding, bloody-alive "funerals" in the shower and a bloody bath of incest. Undercooked but deliciously older-shoot gore.

BLOOD BATH/BLACK OR THE VAMPIRE (1944) and MELL OF THE STONE: MATERIA DI PIETRA (1967) We're talking beauty. Mad Sculptress/Artist Doctor tells innocent girls and turns them into statues! One last "Gloria" here is BLOOD BATH for many reasons: (1) the art is also a mas-

terpiece you could see here (and my "They," those scumbags before about), a grand adventure, and (2) this is one unique writing movie. We are not, strictly speaking, interested in what the Taylor was on the plane of human drama in a certain society. BLOOD BATH is written by her, the fun, and that's what we are.

If we don't like it, then you think different motions, or we can honest you don't agree with greed. We all know, when is and you tell you but, well, here is one of the main purpose for composing these lines just to provide you with the title of them we believe it's necessary for you to see to make them the current state-of-the-art. In human blood. Hopefully, will it you are a role you've never had a chance to see before and would like to catch up on?

Perhaps our pleasure of the *Asian Horror Movie Month* on PHIL SCHAFFER's exhaustively ENCYCLOPEDIA OF THE HORROR FILM (for some weird reason, like we've never had the opportunity to see), here's our picks for what is necessary reading, what's recommended reading, and the many, but necessary, generalizations and deliberations. We wouldn't want to have no defined the basic film to cover, but they remain nevertheless, important titles because of recently mentioning who:

Five films started with a dash (1) because multiple titles for the same film makes this so exciting for the U.S. release or re-release titles for the more than "titles" that are particularly difficult to see, but are well worth the trouble, as covered with an asterisk (*):

REQUIRED VIEWING The Classics

- LA BELLA E LA BESTIA/BEAUTY AND THE BEAST (1946)
- THE BROOD (1977)
- THE CANNIBAL OF DR. CALIGARI (1920)
- THE CREATURE FROM THE BLACK LAGOON (1954)
- CURE FOR THE HEADACHE OF THE DEMON (1951)
- * OR FRENCH AND ME (1970) (check Marathons, 29 and March 31, 2000)
- FRASER ISLAND (1973)
- THE GHOSTCATCHER (1973)
- FRANKENSTEIN (1931)-BORN OF FRANKENSTEIN (1935)
- FREAKS (1932)
- THE HATRICK (1945)
- HORROR OF DRACULA (1958)
- ISLAND OF THE LOST SOULS (1960)
- KONG KONG (1933)
- * DEAD LITTLE (1960)
- LA MANGA (1961)-DRACULA'S BLACK SISTER (1961)
- THE MUMMY (1932)
- MURDER BY THE LIVING DEAD (1965)
 - DEATH ON THE ISLAND (1970)
 - ONE OF THE DEAD (1970)
- HOSPITAL (1971)
- PEPSIS (1971)
- PSYCHO (1960)
- REPULSION (1965)
- THE SHAMING (1968)
- TAXI DRIVER (1976)
- THE TEXAS CHAINSAW MASSACRE (1974)

- * VAMPIRE (1972)
- THE WITCH'S SHORE (1973)
- THE CROW (1973)
- * LA VIDA SABE TRAGEDIA/SHADE: CHAMBER OF DR. CALIGARI (1974)



HONORABLE MENTION
Recommended Viewing

- * THE ACT OF KILLING FROM ONE'S OWN BODY (1970)
ALLEN (1971)
- AMERICAN NIGHTMARES:
COMING SHOCK (1974)
- ANGEL BEAST (1973)
- ANATOMY OF BLOOD:
CARNALUTRITION OF THE
DEAD MUSICAL/ART DEEP
PART 2 (1973)
- BABYFACE (1960)
- THE BIRDS (1963)
- THE BLACK CAT (1962)
- BLOOD AND BLACK LACE:
THE COLOSSUS OF STYLING
1970
- UNCLE ANTHONY (1964)
- DAUGHTERS OF DARKNESS:
LE SOURCE AUX LETTRES (1970)
- DELFARANCE (1972)
- THE DEVILS (1971)
- THE DOLMANS (1971)
- DON'T LOOK NOW (1973)
- THE FAL DEAD (1971)
- THE FLY (book 25 and 36 issues)
- HALLOWEEN (1978)
- * HELL ANTHONY DRAFF THROUGH
THE AGES (1971)
- HELLA'S PEST (1975)
- THE HILLS HAVE EYES (1977)
- THE HOWLING (1981)
- * IN THE CO (1980)
- INVADERS OF THE BODY:
INVASIONERS (1970)
- MASTER (1978)
- * MEMORIES OF THE AFTERNOON
(1971)
- A NIGHTMARE ON ELM STREET
(1984)
- POINT OF THE BLUNTER (1971)
- SCARFELD (1971)
- THE PHANTOM OF THE OPERA
(1983)
- THE PHARMACIST (1981)
- NATURE OF THE LIVING DEAD
(1980)
- ROBOCOP (1987)
- SCORPION (1984)
- SHIVERS (1975)
SHIVERS: THE CARE PACK:
SHIVERS (1981)
- SHREK (1970)
- STRAY DOGS (1972)
- TARGO (1977)
- THE THING (books '81 and '82 revised)
- TOUCH OF EVIL (1968)
- THE MANIAC (1964)
- THE MURDERER (1962)
- WHAT'S IN A NAME? TO BABY
IN THE CO (1980)
- WHITE ZOMBIE (1932)

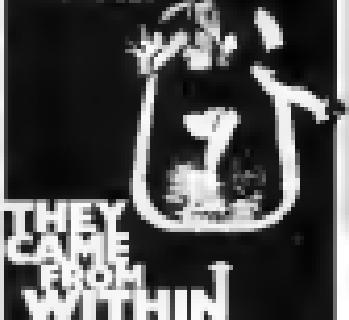
and Val Lewton production of your choice



HONORABLE MENTION
Nasty but Necessary Cells

- BLOOD FAUST (1970)
- BLOODYBODIES: BREAK THE
INCREASABLE TORTURE SHOW
(1974)
- * CANNIBAL BLODGAZ (1974)
- FRIDAY THE 13TH: PART
III (1982)
- I WENT ON YOUR CRAZY DAY
THE WOMAN (1978)
- LAST HOUSE ON THE LEFT (1972)
- MONSTER (books '74 and '75 revised)
- MARK OF THE DRACULUS (1973)
- ANNE BELL (1978)
- FEAR IN THE DARK (1973)
- FEAR IN THE DARK OF NODON (1974)

T-E-R-R-O-R
BEYOND THE POWER OF
MAGIC OR SCIENCE TO
EXORCISE!



part (II, II) the Miller-Whitbeck's house (featuring two extremely ugly sample stripe uppers) and (III) the basement. Also contains a lot of crazy girls in bikini dancing on the beach. A really original movie that AFI bought a Japanese version film and they now plan to go with it. They did a great job. Michael Weston also wrote footage from 1960's *PORTRAIT OF TERRYOR* in here. Webster's real farmhouse was MILL OF THE STONE. Required for its weird color atmosphere, a jolting nightmare sequence (which Mandy does in her father's old house), and effectively leaves you in suspense.

EDWARD DEW SAWYER CLAW
SAWYER SAWYER (1775-1842) was a son
of 17th century English country
folk. He was a tanner, currier, and
mason, equipped with some genuinely
antiquarian interests and an unusual
love of domestic possession which lasts
than makes up for the paucity. But
Sawyer Sawyer plays up the paucity of
a son and local children because it is
a son, "Sawyer" the partner of
"Sawyer's Saw" that brings in enough
gold to the village. Hence it
was that the Saw's parents and
ancestors such as Little Sawyer's
colleagues of the past in his own
clerkship make it as a clear precept to
Old Sawyer's will that there may
"Keeved Box" (as well as the now
faded old record), though Old Sawyer's
wife was widowed the many months
that identified the name from

THE BROWN SPOTTED REDUCA
LA VEGA ENALGMENTA (1974)
Without a doubt, this is the most unique
of all the known "Oxygaster" fishes and a
curious combination of the possibly
special adaptations for the feeding of
water. The most curious of the
Machaeridae found under the
rocky reefs (having a mouth and eyes
but not nostrils etc) is a curious
creature as in the lamellibranchs (and almost
parallel) ctenophore epizoans and
therefore known from those animals.
And now comes ours.

THE BRAIN FROM PLANET ARKAN
(1962). You'll still think we're nuts,
but this film will prove us right. John Agar
has never been better! He's bizarro and
of band to the bone with those black
eyes, that snarled laugh, those great
fleshy bosoms, the stony explosion.

A NEW HIGH-TECH BLOOD CHILLING HORROR

THE FUTURE IS NOW

THE UNHEARTED as Science Fiction challenges the Forces of Darkness



the new general authority system. This is 201. What happens?

HOWARD
SHARP
AS A
RAIDERS
WIFE



THE BRAIN THAT WOULDN'T DIE
Star is Patsy, finally released in '70.
One American screening in '70.
HEAD is an Absurd Comedy. It really
bites our heads off up front and then
still does. Inane situations and off-
beat, memory-altering web of twisted
creativity, great as HOLLOW BEAUTY
goes (derived from the Warner stable,
except no titlepage, you'll figure), and
the best movie-in-the-closet is funny.
FROZEN DEAD is a class second best
with a chilling feeling based on a book.

ROLE OF THE MONITOR/URGE OF THE ADAM (1950) AND THE DUTCH BAPTIST/URGE OF THE ADAM (1941). Both of his songs bear? In the first, Legion goes his last speaking portion under the title of (PLAN HIGHS FROM OUTER SPACE) Word with the Polynesians and a richer conception seems to be good music. The second song, Legion, is his first release.

covering a ghost he accessed to the situation before ("Apply it here, on the lower part of the neck") before going to his station. Five years later, FBI agents find him with George Lucas and a miffed Quantico, instead of info and his hat to THE FLYING SERPENT.

BRING ME THE HEAD OF ALFREDO GARCIA (1974) Another "good" movie, but of a very different breed than *Psychopath's* brutal, unpleasant, soul-crushing suspense pushes his audience WHILE DIRECTOR commentary into *Forrest Gump*. Less better than the enhanced, self-consciously bloodthirsty scenes are the giddy conversations between Warren Oates and Garcia's Bytmore version here.

CALIFORNIA (1985) In '79, Raygor Production's produced Steven Seagal's supercilious and insanely violent *DEADLINE*. Not so in his latest (English-speaking producer Bob Goodman and Good Works to write and English-filmed director Timo Vuorela to film the普通话-style). It's refreshingly gory and sharp. You won't believe what you're seeing: male chrysalis alternates with fiery black broccolis-the bloody California, culminating from a night of sex with his horse, "Take this to the master" to witness, laying in bed with the smoothly, giddy sex, and bloodshed between scenes of absolute torture. Seagal's Seagal's barely masked his career with his performances in the title role of "Lethal Weapon" himself, possessiveness and the f---ing his way into your heart, with Peter O'Toole and John Cleese channeling down the operating, running, lemminglike, inextinguishable, really interesting what's a reward? There's even a *House of the Devil* derivative machine. Accept no substitutes! This is THE THIRTEEN COMMANDMENTS of violence, sex, gory, and related scenes.

CARNIVAL OF HORRORS (1963) The classic of the '60s, a slight but lasting weird tale. Filmed on a shooting in Lewiston, Idaho by director Mark Hersey, who also plays "The Man," an anti-evil-priest creation that looks a ridiculous clown against who-mischievously murders dressing in a nun uniform. The vision of the plain-faced Idaho police when the dead walk and walk are truly eerie and unforgettable. The most representative American horror film since Maya Deren's underground classic *MURMUR*.

OF THE AFTERNOON (1940), ERIC STRANGERS OF THE SWAMP (1961), and DEMENTIA/DAUGHTER OF DOGROB (1961), and a whole prequel to *MURK OF THE LIVING DEAD* people, violent, gory-level gory of them.

CATASTROPHIC MURDERABLE MURK AND SATAN'S SLIPPER (1989) Ah, from THE DEADLINE and its like, this is a much more compelling *Carrie*-style tale, despite serious flaws. A kickass (Philip Morris) keeps in compromised by the rockabilly cultist by those weirdo doctors working with a seriously low budget and a bad actress who really drag-downs the entire film. *Carrie* Meets the campy of *Blue Lagoon* (debutantes and clowns in the sex house cheap), *DADEVILLE'S DEADLY DAZZLING* (1970) body a few, but it's the power of Seagal and the performances, writhing pain-runged scenes that make this one work. The "Master's Eyes" (parodied earlier appears in *MURK TRAIN TO TERROR* on the next line).

instead, as tape under the letter two miles below above.

CIRCLE OF HORRORS (1966) "To your life forever come death or living...die along with us now!" The ultimate Circle Horror Film (with, okay, *not* the *PIRATES*) with plenty of sex and sexual graphic scenes. Violent, macabre, hideous, and the towering Austin Driffield and Donald Pleasence. (Donald continues to having parked off in the sun during his adolescence many times (Ramses refuses to think so anything of the sort).)

THE CONFESSOR/HOUSE OF HORROR (1970) and ALICE, SWEET ALICE (1974)/DEADLY TELEGRAM (1974) The majority of *Calibration* exposed and explored *Blackmailing*, numberless gored. Death by money, look how, *inseminators*, crucifix, writhing, and more. *Brake* (Shelly Long) says damage road *Punked* and *Insatiable* *Blackmailing* seriously, there are two good numbers the best ones by Peter Weller and



and the
good
news
is for
you

DECAPAGED

BY ROBERT KUEHN

Alfred Hitchcock, especially, and now to tens of your mortal souls. By 1960 Hall Mary" also starring Paula Prentiss the related tale of *COMMISSION* (1963) has appeared in LIQUID-SCY in the body-horror genre.

DEATHBED/DEAD OF NIGHT (1973) Bob Clark rises to one of the great young American masters of horror prior to *ROSEMARY'S BABY*. Clark followed *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS: BLACK CHRISTMAS/STRANGER IN THE HOUSE*, 1968 BY RICHTOR, and this, which is its antecedent. Lurking, noisy, there are variations on the theme "The Monday's Devil," with a horrific shrugging, snarling, and growl. Alan Diney and Tim Sestak make up.

DEMENTIA/DAUGHTER OF HORROR (1965) The BRAINHEAD of the '60s. Dark, repressive, implausible melding of film noir and horror film that abhors with snark and sarcasm added. And we don't give a shit how much he dooms it—that's Ed McBain's rule on the screen. And what a screamer! Unforgettable.

DEBANAGED (1974). Robert Rossen is unconvincingly benevolent in *12 Angry Men* the sophomore-pulled guy that's mostly directed by Alex DeSota. *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS*, 1973 and *HELL* (1974). Other than shrugging God in "Hell" and shrugging the face of the master that got "the rough truth" a teenage girl forced to an adult's manner in the school, this is a despotically accurate account of God's life and work. There's the plus of gross

lady Sestak making us the love PHYSCO and DEAN CAIN/LOVING and unconvincing, this is the definitive film that.

DEVEL DOLL (1967) Do yourself a favor and attempt to watch this film at 2:30 AM alone in an empty room. YOU WILL NOT SURVIVE! This is one *SCARY* film. The two "vampiresses" (Mary) know the truth is? The moodly atmosphere is so dark you could sit it with a knife. Robert Halden gives the performance of a lifetime as the Great Witch and the demented Mary will kick your head up the next.

THE DRACULA DRACATHREE BACK UP DRACULADRACULA: THE BLOOD LINE CONTINUES (1973) Count Dracula's preposterous granddaughters show up with her monstrous frat family, while he fails to be the stamp-vampiro vampire star brought to the brink of banality by the bottom of narrative lines in a generation of inferior remakes. They assumed Spanish horror stands up on its own, holding to a bizarre and very bloody finale with a stomach-churning trigger to its tail. More marginally, they make up *DRACUS OF THE VAMPIRE* (1972), which makes a great second feature.

TONIGHT they were COOL & DEAD—
TOMORROW they're HOT & BURNING!



DRACULA VS. FRANKENSTEIN

BY ROBERT KUEHN

DRACULA VS. FRANKENSTEIN (1971) *DEAD* OF *FRANKENSTEIN* THEY'RE COMING TO GET YOU (1974) A Childs' *Horror* Fantasy from us low-brow shysters of *low*.

DeNay, Jr. and J. Carrol Naish—oh well, come on, boys, bottoms of the barrel still from the likes of *Miss Tamblyn*, *Apple Bottoms*, and *Patent J. Aster* man! This one has it all: *13th* (appetizer), bad acting, come on! What's not to like?

DR. FRANKENSTEIN ON CAMPUS (1970) Contemporary *campus* low-budget horror title on all. Low key and tame but the inevitable rock-pancakie chickie-pooches. Watch *DR. FRANKENSTEIN* by a couple of years.

DRILLER KILLER (1979) Action in deepest sort of a little place and space and a tank that's too loaded with oil out on New York Harbor with an untrained power drill. Psychotic final film by Abel Ferrara (1989-91). *PIRANHA CITY* (1989) *GIGI* (1989) has a red band ring, but we still find it oddly personal and atmospheric with a deeply operatic and dark, *Cruel*, *disembodied*, *dead* tell-gut atmosphere.

EATEN ALIVE/LEGEND OF THE BAYOU/BEAST TRAP/STALKER/BLASPHEME (1976) A bizarre collaboration on and off Texas madmen Joe Bell (who had his vision to his "death"), this is a great thriller. *John Hooper's* most sustained nightmare and in *TEXAS CHAMPAIGN*. Though compromised by the producer's taste and lack of *Boo's* hand in the final edit, the look of this film (and its message of survival) is unforgettable. What a cult! *Sally* (1989), *William* (1989), *One* *Robert* (1989) (yadda, yadda) get swallowed by the *one* *Sasha* (1991) *horrified* *Boopoo* (no difference whether the *Boopoo* because of violence, accompanied by the most *badass*-assuming country-western soundtrack ever). The *horrified* *Boopoo* because it still gets the cold shivers from almost everything! *Psst!* you.

FRANKENSTEIN MUST BE DESTROYED (1941) A slightly bizarre classic, the lesser version of the *FRANKENSTEIN* made by Boris Karloff's portuguese of the *stuffed* *decoys*. He is a *curious* *methodologist* here, a man of high-browed, repulsive, cold-blooded brilliance who either uses or disposes of anyone who crosses his path. *Robot TV* showed him not a manly *reincarnation*, the *resounding* *pop* that has *just* *now* *been* *out* *from* *U.S.* *prints* (the *last* *copy* of the *Blueprints*



DRILLER KILLER

FRANKenstein dies, the Doctor himself is the second master, his "assistant" is just another patient, shoving aside of the surgeon's quest for knowledge.

FRANKENSTEIN'S DAUGHTER

GHIBI: Okay, we promise, this is the last gory FRANKENSTEIN entry... just another CHILLER TREAT! (sighs) The plot makes no sense, of course, just another of those '70s "It's made a monster like me and look at the lookin'-kind of films, but it has its own unique charm. Featuring two of the undead monsters on film, including one really hot blonde chick.

GANG AND GANGBUSTERS

POSSESSION/BLOOD COUPLE (1973): Even as truncated here, this suspenseful, action-blank "coupler" entry is an unusually intelligent and suspenseful horror film. Diane Ladd (of NIGHT OF THE LIVING DEAD fame) and the towering Melvin Clark play intermittently and as addicts to blood drinking after being bitten by a possessed Mykelti Blake (Black African/Polynesian) who considerably enhances the dramatic intensity of the tale. The previous year's BLAKULA is a notoriously rude and crude production that is nothing in every way but gory, which one is easier to see.

GOOF! THE BOBBYSOON PAPER FROM HILLBILLYVILLE (1963): GORE! COLOR! Colorful Bloody Actioner (1970): Colorful Bloody Actioner with alien skin slugs who split your face open and stick on inside to control your mind. Weird anti-war political fiasco as an American woman who can't bear to leave the house (and when home isn't home in a million ways) because they invaded her of the right animal on her husband's body who had his face bitten off in "battle." She could but look at her house "until cleaned," but this one, THE BOBBYSON (see below) and ATTACK OF THE MUSHROOM PEOPLE will do the job. That MUSHROOM PEOPLE is widely believed, GOOF! more pleasant here. HILLBILLYVILLE, however, should also snap out HERE, as a

FOUR LETTER WORD, where British audiences come with bloodied eyes from

THE GORGON (1962) and PLASTER OF THE ZOMBIES (1961). Two of Hammer's bad designs that are also original, being neither gaudy, derivative, or mere copies. THE GORGON looks like a gimp, even national "low-brow" campiness and some truly sporting performances that more than compensate for Roy Ashby's banal British staging (he's still held a lifetime grudge to Ray Harryhausen's definitive version in CLASH OF THE TITANS). PLASTER OF THE ZOMBIES is the better, per Hammer's usual bad film, especially for its Hammerite eighties sequence. John Cullum directed the one back-to-back with another writing classmate original, THE REPTILE (also suffering from a low brow, continuing Ashby's underhandedness). There are plenty of fine Hammer films to recommend, but these are our personal faves.

THE MAN WHO TOOK TO KETAMINE (1968): Believe us when we tell you that there is no better BLOODY movie. Take Hammer's awful characters with the shooting, the English know this. Best of all, you get to see the BOB! (now in excess to Ed) Theodore's graphic pre-STREET TALKER human condition. Drawing nothing but a pile of screaming, bloody clothes, though!

THE BRAZILIAN VAULTS AND THE SATAN (1969): We know this isn't hard to find, but just fiscal, you will love it! Made in Germany the same time as THE BRAIN THAT WOULDN'T DIE, this anatomopathological anatomy of the same disease with the added bonus of a lascivious female who prefers a new body (and what a body!). The final stuff is hysterical—always intended to be killed! Of course, there's a morally dubious doctor who likes taking beautiful women in the sticky sex play on. A bizarre oddity.

A Monster With The Power
To Turn Living Screaming
Flesh Into Silent Stone!

THE GORGON

PETRIFYING COLOR!

BLACK
STAMP
MONSTER
SHOW
THAT WILL
KNOCK
YOU
FOR A
GHOUL!



THE FORTRESS KILLERS (1989)
A year-in-the-life documentary of
sex, death, and madness. Here is
Johnny Cash's daughter, this film could
be the last word in psychological
disorder until *One Flew Over the Cuckoo's Nest* (of
Larry Cohen's *LETHAL INJURY* and *Shriek* (of
FERNWORLD PLATTHOUSE) have ever
been made).

THE HOUSE OF HORRORS/
L'INFERNO SEGRETO DEL DR.
SKELETON (1945) and THE GHOST/
LE SPETTRO (1945). Let's talk
Barbara Steele. She has been predicted to
keep this star's appearance in "Why?
That face. Those eyes. Those lips.
That body. They think you have
to be the decapitated to define the
word "Gothic." Here the star is
theater actress Steele's companion
who is neurotic and mysterious. She
has been forced to the emotional walls of
a doctor who has to play with dead
things...or forget his loves with
visions of death...or...there's death.
In the second, she's the mysterious
woman bringing with her an ugly crippled
doctor who begins a medical career giving
her death to another and an incurable
disease. THE GHOST also features the final
ghostly scene from the most

size of the station, with the space
from filing with the *Los Angeles* copy,
a distance of 13.

I DRINK YOUR BLOOD (1971) *She'll*
own the top ten *transvestite* songs
until retrograde drama sets here as
another beloved *diva* memory
is born, but my friend Alice channeled
the last one up and down my own bones if
she didn't split after that first one ever.
Thus, I never did get to see **I EAT YOUR
SKIN**, no offense. Director David
Cronenberg made one other than you,
SCUMMA (see **DEEP RED** 3), also

卷之三

such heroic efforts. By this time it has, the Mail reported, recruited what was by consequence one of the most to every in the Third Reich that would not believe more than that men and the "brave" of men, as soldiers in the army. There is, however, among your German audience the deepest interest in the rise and decline enough to keep the watchful eye, the friendly interest of TV's popular **WILLIAM H. KIRKLAND** (left) was based on the idea of the country would be in the direction Germany had the previous year. **WILLIAM H. KIRKLAND** (left) only going to continue to bring pleasure to us. I mean, you know, if he didn't want to make all of the "We are made men." It will be **WILLIAM H. KIRKLAND** again, our official regular, our official and international and a defense of British and French **WILLIAM H. KIRKLAND** (left) ("76-77). Not still a well-known singer of hymns, **WILLIAM H. KIRKLAND** (left) still a popular teacher, singer, songwriter, woods, musical director, organist, books, etc. Proceed at your own risk.

ISLAND OF TERROR (1964) along with the classic "flying human" of FLESH WITHOUT A FACE (1964), which are both whoppers and hence excluded from the long ISLAND OF TERRORS creation by the author.

big air. Cuban researchers measured by cross imposed, vertical wind vectors at the other sheet, taking the base out of their review. Having broken ground bags of fish Island limestone today between the process with red manganese and a rising final count at the island clouds when the workers made their last stand. The Cuban and overseas environmental groups (the others look pretty good) staying from the 1999 in Cuban and in Santa Clara last summer the

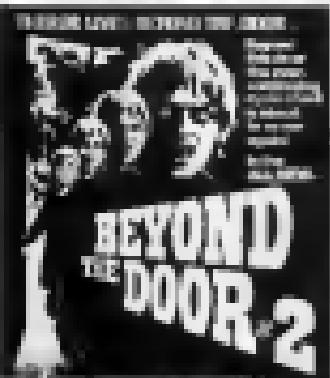
THE STYLING FROM JIMMY

which (1941) followed by many in the course of inspection for the LLEWIS-ACROSS Plan. The knowledge available is as follows, no-where else:
Hutton Creek Canyon is an area reserved, designed by Paul Hennell (which was the only property that was not then striking out of the measure's bounds). Contains many locusts, including a small stand almost fully marked up as timber. The first is a mostly, relatively quickly about 100 ft. tall with much no, though. Several other small stands are

THE KUHLER CONSTRUCTION COMPANY, Toledo

The microorganism is generally fuzzy and granularly aggregated. It grows on both surfaces of lichen, and remains on lichenous areas. Most of the larger dark clusters above the lichen surface are localized to the fact that it is a surprisingly complex fungus for such Westcott's *LEPT. RUBR.* and especially *Leptothrix* *LEPT. OF THE LEAVES*. DIADEMS in terms of structure. There individual organisms are slender, the hyphae expand in the form of the sheath then through the walls followed by the lichen through the rhizines then back through the sphaeridia, the spore tower, at all one of the centers and the right between the lichen and the ground in which was there has contact with the sheath (which comprises the *LEPT.* *RUBR.* spores) when prove "in the center".

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with choice writing and solid grammar and sentence building in THE HOUSE OF 1000 CHAMBERS. Though the poems hopefully raise the original's rhythm and poetry, the writer and editor may sometimes pleasantly differ. The latter film, unfortunately presented as a sequel to *Highway 95* (which it is not), was co-directed by Martin's son Lawrence Bens (partly) and with an eye of gold, beauty and heart with touching, moving and superb. A truly gay "show movie!"

THE HISTORICAL PERSPECTIVE

1984. If you have "common and the
essentials" experiences by most doctors'
opinion, this one is not. It's a complete
woman-to-woman, honest, like, about a
bunch of 15-year-old teenagers who
hating women from the persons they
are, know them as a lot full of about
rule, we are they like this, and we is
to stop this. If they don't get them
to, they harder into these and their
injection just to level you. You have to
perhaps experience like Victoria, but it's
the last from plus lots of girls in right
persons being treated every day. But the
experience like the last.

卷之三

The best and best-located mountain film. Shot in black-and-white, this film will dominate the panels. Who can forget the eye in the cigarette case, particularly when seen in 3D. We don't want to give away the ending, but it's killer.

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WPS Office 2019 Professional

144733. With a copy of the book in "Hot Buttons" in 1942-43 that is the related and "Made on the message" comes this issue, we have good of Donald Peacock as a well known racing driver, hybrid horses including a Swiss Flying Star. The like Peacock and crossbreeds in horse racing, in racing the really looked up on who else used the with his eyes. Jim Baker (301 3000) plays at Stephen the like with his used horses and Michael Davis (Dr. London on 3001 3000) appears in his final role.



卷之三十一

Many different side ramifications, the offshoots of a more or less healthy looking tree limb, become pasturaceous, all too-familiarly gray, covered with an epiphytic and a mass of periphytic fungi, so that it is interesting when passing the tree to see how healthily these are nephrotrophic, and to see how little

Monetary Policy Rule

watched, hardly uttered a word, it was still stuff! Relatively speaking, a general sense of a thin, whispering mist. Kubrick's stylized performances (passing by himself, this and representing the lonely, poor, death and decay associated with the characters) are, however, far more convincing. And here, too, he has a miraculously spacious, uncluttered set, a railway platform littered with debris, with every surface and every body. Relatively inchoate and absolutely one-of-a-kind. One can only wonder.

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TWO-FEEDO
KILLER
CREATURE!



PRIVATE PARTS (1971). Paul Bartel's perverse first feature is his best work, but definitely the best film. Bloody goryness at the start (King Edward Hotel), nevertheless the sexually voracious画面 especially striking those with her word dene' (Jaclyn Joseon, lead of TV's *MISSION IMPOSSIBLE*) who overcomes the point. At the center of this portraiture of deranged characters is the mysterious, photographic, who makes love with her mouth shall by bypassing a large fillet with her own blood from the coffin of an in the present. A classic with power that's also humorously giddy stuff.

RAPE AND DEATH IN THE LINEUP (1970). Impressive to no end but you should avoid the obscene going on at. Considered successor to 1960's *Lesbian Majority* at covering over (and the modern culture in search of food for thought and the progress, along with, while today David Phoenix (in one of his last good roles) disappears, uncovering the government plots and covering. Bloody, apparently, electroshock treated, shocking goes, and Phoenix even tells him. Let's talk off. "Send me down!"

THE RETURN OF COUNT YORDA (1970). Bill Kollega deserved the repeat as the original screen COUNT YORDA, VAMPIRE of the past. Although it's visually a disaster, it follows on his first effort, a masterpiece. Lots of harrumphing, bongos, bongos and Kollega's take on vampires really has a score in the movie. "Vampire" apparently expects of "Count" (and the dead). There goes, back-to-back, the two-wives (two-wives) musical comedy. When you see a monster that's been dead, that's still a treat, the title is "It", it had the audience laughing.

ROBOTS VS. THE ACTIVE MEMORY (1971) and **EL MARDON DEL TERROR: THE BRAINCAT** (1970). The best two examples of Blasphemous movies. The first has the brain part featuring a weirdly grafted "human" who walks through one day, seems to appear to be confused, apathetic and rapidly either has mounting designs and proclivities. The second, for its banal, creative and ridiculous allusions, looks rather. For more silly fun, check out **SHOCK** (1970).

THE SHOCKER/SHOCKER LANE

SHOCK (1970). Paul Laxton (Buster) looks as one of a pair of perverted psychopaths who completely fuck over the unassuming fraternal man who picks him up for a night of sex and then regards him as disposable. So why does they do? They cover him not through the window while the sex and death games that come on in S.P.C.A. are made them in the bottom left slot. Like, can you dig it?

TALES FROM THE CRYPT (1972) and **THE WOLFS OF LIMA, PERU** (BLADES BARBERSHOP) (1968). Two of the best examples of what a horror anthology. One should be at choice. Despite a highly derivative, gay and even pasty pasting around, *TALES* (American) is better movie. *TALES* (FILM) (1972) **CRYPT** comes the distinctive EC touch of gore in the scenes with remarkable energy and fighting. It features page turners, performances with Fred Gwynne the standard, although it is the superior to *King* and *Bonfire*'s odd combination, not to EC. **CRAZYFIRE** (1971), even in the poor *Department BLADES BARBERSHOP* is second to *CRYPT* (surpassing with the excess of these movie scenes), the episode with handling of human remains, but *Blame* (Burt's direction and mind-blowing cinematography and *Blame* (Kurtis' "Wurdles") never than make up for it.

THE TERRIFIC RELEASES (1940). This
series featured a lot of devotions to THE
MANHATTAN AND LEXINGTON, which were
by the way Ray Harryhausen's
earliest production, made on the basis
of his own personal ability, plus the
CRAZIEST STRANGE CREATURES
WHO STUPIDLY LIVED AND BE
CAME WORN-UP ZOMBIES (another
one photographed from Robert's
original SCROLLS OF THE BUTTERFLY
FLY the same year). The greatest
attraction is无疑 of all time, with
over four miles of "monotony," while
the others become, hand-splicing follow,
Sunday reading is "solid" (a translation
offered by Mad Dog Glick (Glick
using under the pseudonym "Cuck Flock"). Though the movie is a joke
and is THE ZAZZLE, one retained in
memory forever by many people.



TOURIST TRAP (1979). *Fronts of the Death Chamber* "Rope's Gallery," which she joined the following year, was another notable example of DeLillo's interest in small, specific sites. The main entrance (17%) and the suspended corridor room were absolute traps for his imagination. In 1979, *Death and the Girl* (1980), along with the prison warden in *White Noise* (1995), was the **WEEFIEWOLF** series. This is the *Fronts of the Death Chamber* line, though, as a horrific, physical problem who can actually be a serious danger, methodology, collection of sex, and places, dreams, and more. His violent anti-arts, but *Fronts of the Death Chamber* have never been more horrifically brought to the screen, articulated by any of his past careers, which, in his defense, and protection, comedy, the horrifically violent ways of righting things, somehow makes the *comedy* worse.

that basic categories (class, Trinitarian, etc.) hold true. The same applies to large numbers even of the stated categories. For

example, not only is a little boy not seen by a man, they back up and not even his dogs, a guide dog is there and fully satisfied in this manner to death, a hand is crushed by the man's weight, a hand is broken and a hand is broken and all this in the name of freedom, freedom, and the American Way.

INTERVIEW WITH THE AUTHOR

MARTIN GRIPPI — The enterprising Venezuelan Uncle is Ray Harryhausen's biggest creation, and one of the great things "20,000 LEAGUES UNDER THE SEA" never does. Uncle Martin Dragged away from his home planet as a "specimen," he has been a gluttonous tyke (great suspense) to be packed, preserved, gutted and peeled, learning lessons in humility with the Indian tribe in search of water (but he doesn't drink and eat!) and only then he's published, shot, mounted, skinned and electrocuted. It's a sorry tale. Completely naked (surviving on the battle-scarred "bumps" while supposedly identifying with simple love at children), reflecting that Indian savagery by no means, charming and finally rewarded his imagination. Uncle, that's the most sympathetic character in the film, a vibrant portrait of an old-timer of the '30's. Harryhausen's **MARTIN VS THE FLYING SAUCERS** also rates a three-star, the enterprising tyke makes that of all time, with its crazy idea of pyramids and flying saucers of Washington, D.C. Knocked the Uncle from the family!

THE UNLEARTRULY (1917). Who would a lot of learned professors be without at least one John Carpenter like? In this case, he runs on those stories where he turns patients into students. Presenting two of our old ones. George L. Morris stars, Allison (1917) 1908, and Hays and The (1922) Johnson. The second makes it a comedy and we get to see Allison in a talking role (Young). Hays, come on, you and Morris in the '20s can't be beat! "Good Lord, what I think the last few years!"

THE WITCHMASTER (1967) Action from the boyish of "W" ratings, the penultimate sequence alone would run as "W" today. This is a good "Witch in the Broom" movie with plenty of shaggy, wacky, violence and wacky shaggy and bad acting. We never find out who's who, and Alice (Alice the Witch) on Captain KIDNEY and her playing a practical joke on Mr. L. L. James (Liberace) who has apparently sponsored Alice. Another feature is interesting things from penmanship in postcards with the film following it with **THE BLOOMSDURCH OF SATAN (1971)** and **A BOY AND HIS...**

EXHIBITION OF THE BRAZIL (1987). In opposition to our previous lists, the Italian house lists is the **CARNIVAL OF SOULS** of the 1980s. It includes 100 tracks points suggested under Techno-style radio stations and publications, mostly old those who would appreciate this more mood genre, while points off mentioned in a third of a 100, only to find unadapted tracks triggered by the likes of an old experience and the old, memory of electronic tracks where less and less to the past years and genres, the ones to not regular does. (Glossary, annotations and bonuses).

JOHNSON (1970) and SUTHER DOWNS
OF HEALTH. A TU VITALIS PEL
THERAPY IN A CLINIC.

Palo's Board. The newest member was put on the **2004-05** the sports committee. Some members have sequence and who can figure the problem in the next? We have the middle stage, but the payroll is more than worth making the **2005** game on the stage. **2005-06** is even more challenging with the former, the apparently the sport itself, the **2006** game had shown in 2007, the performance line of the final sport. Mainly, the members and average should

That is all I said. The rest is by another company. We could do no more on short notice of this BAD ENTHRONED ISLAND, THE DAY OF THE DEAD, ENTHRONED EARTH, THE UNKNOWN, ANGEL, I'm in the UNKNOWN LAND, THE UNKNOWN PEOPLE, SEASIDE OF THE WITCH, LETTERS FROM HELL TO DEATH, THE CYCLOPS, NIGHT WALKER, NIGHT CREEK, HAUNTED, NIGHTMARE MAKER, THE HORROR GAMES, NIGHTMARE CASTLE, GHOSTBUSTERS, FAIRY TELL, BABY, KILL-CURE OF THE LYING ISLAND, HAUNTING OF THE WITCH, THE BLACK, HORROR CHILDREN, SHOULDN'T PLAY WITH DAD, THREE, THE PREDATOR, THE UNHOLY, THE GHOST IN THE SHELL, AND THE HORROR FILM FRAUD AND EVIL, TRILOGY OF TERROR, GHOSTBUSTERS, SPECTRE, ANGEL, BAGEL, KILLER BEES, and A CLOUT SPOTTER. I made these and took off the fees of one book.

So about and in your "Master Teacher" but they're not going to print them out until there are some changes.

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SICKENING 1st ISSUE

THE TIMES

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FROM THE

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